

NAKKESKUDD PLATER • HEVN
END OF ALL • DISKÖNTROLL
DOM DÄR • COLUMNS • PHOTOS

Q: DÖMD? A: DÖMD!

Are you ready for round 3?
I guess you are since you are reading this.

First of all I would like to thank all of you who have bought Dömd #1 and A network of friends #3 (where we contributed with Dömd #2) and for all the great feedback and nice words we've gotten. It feels great to know that so many appreciate what we are doing here at the Dömd HQ.

The summer is upon us as I write this and I must say that my expectations are set sky high. There are a lot of things I look forward to: the European tour with Massmord, the warmth, the sun, working on Dömd #4, moving and maybe a few festivals and gigs. I can't wait until the fun begins.

As always, we here at Dömd love to hear what you think about our fanzine so don't be a stranger and maybe, maybe we'll see YOU this summer - somewhere.

Get in touch: sonny@domdfanzine.net

Soundscapes of inspiration:

Crow "Bloody Tear" LP

Doomtown "Forever Fucked" LP

Kylesa "Time Will Fuse Its Worth" LP

Diskelmä "s/t" 7"

Pechblende "Collapse" CD

Thin Lizzy "Bad Reputation" LP

Personkrets 3:1 "The Glorious Dead" LP

Summon the Crows "Scavengers Feast" LP

Sanctum/Stormcrow "split" LP



STILL DÖMD

Do you feel lucky punk? You should, as it's time for another installment of this fine publication. We even got our shit together and made a proper amount of pages this time, so it's twice the fun. Not making any promises for the future though, so enjoy it while it lasts and excuse our cocky attitude - we might only get this chance!

Anyway, I'm real happy about the outcome of this issue as it allows us to bring your attention to good old friends of ours as well as getting to know a few new faces.

As always, ads are free but zine ads will jump the queue and we might not print your ad for whatever reason we might have - lack of space, it looked like shit, or we simply didn't feel like it. Don't worry though, we're no assholes and we love to co-operate.

Speaking of co-operation - get in touch if you want to trade zines, we do!

If you like what you read and want more we still have copies of issue 2 which, along with 9 other great zines, is featured in the 100-page thick omnibus zine "A Network of Friends" #3

Issue 1 is sold out.

Communicate: krogh@domdfanzine.net



My company during the many sleepless nights...

No Hope for the Kids - Angels of Destruction 7"

Subhumans

Diskontroll/Dödsdom - split CD

World Burns to Death - Totalitarian Sodomy LP

Destierro 7"

Totalitär - Vi Är Eliten LP

Kylesa - Time Will Fuse Its Worth LP

Warcry - Deprogram LP

Baroness - First LP

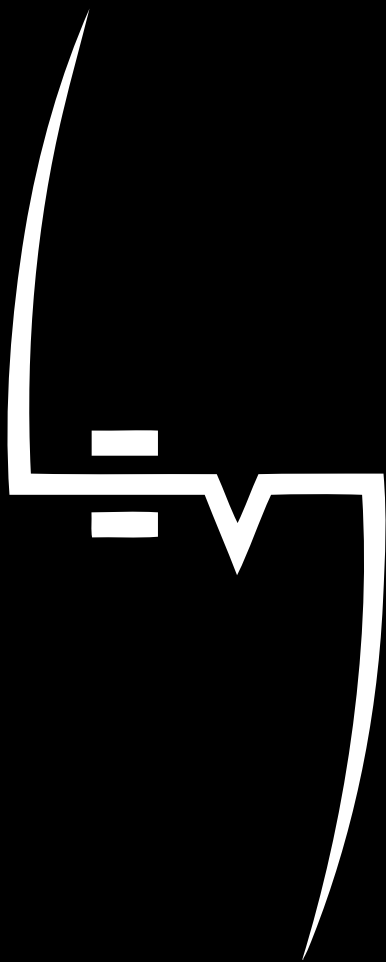
Instigators - Nobody Listens Anymore LP

...and of course

Massgrav - Stampa Takten Alla Bokstavsborn 7"

Personkrets 3:1 - The Glorious Dead LP

Massmord - Unleashed upcoming LP



A constantly active and growing scene that holds a lot of new, interesting bands. Yes, I am talking about Norway and one of the bands that have found a place in my heart, namely Hevn. With their dark yet energetic mid-paced hardcore punk they have made a fan out of me.

Interview conducted between Sonny and Hevn in March 2007.



Hi there. How are you guys? What can you tell us about Hevn (you know, the usual stuff like a brief history and who does what in the band)?

Sonya: After Amok broke up, Robin and Jani formed Hevn (revenge) as a revenge. Ole joined us on drums and Kjetil joined us on guitar, the line up was; Ole drums, Robin bass, Jani guitar, and Kjetil guitar. We made some songs while we were looking for a singer. Sonya had just moved to Oslo from Amsterdam and joined us on vocals. We released a 12 track demo tape on Ærlige Jani's brukt kassetter A/S and played our first concert May 9th 2005 with Våld from Sweden. We played some concerts and made more songs, before we recorded our first 7" that was released on Sjakk Matt Plater and did a 3 week European tour that went really well. After that we played Pöbel rock festival in Trondheim, K-town fest at Ungdomshuset and Gamlebyen Sjørøver (pirate) fest in Oslo, before Kjetil decided to quit the band to prioritize Summon the Crows, school and work. We were all pretty burned out at this time so we took some time off to think of a solution that would work. We tried out as a four piece band but we had to re-write too many songs and the progress would just stop and it wasn't fun anymore so we asked Thomas to join us on guitar, so now we are back on track making new songs and booking a new European tour for April 2007.

So far you have released a demo and a 7" on the Norwegian label Sjakk Matt Plater, what does the future hold for Hevn? Any new releases in the works?

Jani: The demo was released on Ærlige Jani's brukt kassetter A/S (Honest Jani's second hand tapes Inc.) and the 7" on Sjakk Matt Plater. We have our first full length in the making which will be out around spring '07 in time for the next tour.

Side A of the record will be older Hevn songs played with Kjetil on guitar and Side B will be newer Hevn songs recorded with Thomas on guitar.

Even though your music is very dark and melodic you still manage to stand out from the rest of the bands sharing the same description. Was that something you thought of when Hevn was created and while we're at it; what bands do you draw influences from?

Sonya: We are so varied in what we like.

Jani gets his kicks from the Gits, Life... but how to live it?, Snuff, Leatherface etc. etc.

Ole listens to for example Subhumans, So Much Hate, Motörhead, Bad Brains etc. etc.

Sonya likes Anti Schism, Løst Værd, Toxic Waste, Stengte Dører, Post Regiment etc.

Robin likes Rudimentary Peni and Romantic Gorrilla.

Thomas likes Jimi Hendrix and Poison Idea.

We didn't have a plan for what kind of sound we would have. We just make riffs and it sounds like it sounds. We are 5 different people with 5 different backgrounds so we just want to play punk rock. Or if you want to stigma us "anarcho scrap metal punk" because we recycle scrap metal to finance our van and tour.

Some of you have been active in the Oslo-scene for a long time now, how has the scene evolved over the years? When I think of Oslo and the feeling I get when I'm there is that Oslo seem to have a very strong and dedicated scene? Can you second that?

Jani: We have a pretty dedicated group of people that make things happened. We have different places to set up shows but they are pretty closed. But the people in the different places are dedicated to what they do. And we like to do it properly. We have a punk rock Backline/PA rental service that Mr. Møkk are running, and that is a thing that makes it much easier to set up shows and do happenings. About the history it's a bit hard for us to talk about it. Me, Jani, have only been a part of the Oslo scene for about 4 years, I used to live in the South Seas side town Kristiansand before. But I've been around as a "tourist" in Oslo since '96 or so, but if you consider the scene from the mid 80's to now when we had all the bands like Kafka Prosess, So Much Hate, Life... but how to live it?, and Stengte Dører that was touring a lot and did a lot of good things that still inspire us now. We had bands like Kort Prosess and Jin'rik'sha that were the most active bands in the mid 90's and it was a pretty dead period in the end of the 90's. But now it seems like it's back on track with new good bands popping up. More kids are coming around and people are going away or getting busy with family life etc. etc. But I think it's like everywhere else, we have ups and we have downs. Right now

we are strong, and people are positive and having fun. And that is a really important thing! D.A.B.M!

As you mentioned, there are a lot of great bands from Norway, both present and past, but somehow it seems like people in general has a very limited knowledge about the punk/hardcore-scene in Norway, doesn't it?

Sonya: True, I don't come from Norway but, now this is my home so I will answer this one as well.

I think there are a few reasons for this and one of them is the fact that Norway is a very small country in terms of population and geographically it is isolated from the rest of Europe. We have a very small but dedicated punk scene and also there have been a lot more bands touring out of Sweden and Finland to the States and Canada as well as Europe so Norway gets over shadowed a lot. Most punks in the states have heard of Kafka Prossess, So Much Hate, and Kort Prossess but not so much other bands unless they are really interested in digging deeper. It is an interesting fact that German punks love Norwegian hardcore and so when we tour Germany we get a lot of support from them. As a matter of fact half of the guys from So Much Hate live in Germany now. I think Hevn as well as other Norwegian bands that are active in making music and touring are doing a good job of bringing more Norwegian hardcore bands to light.

This question is more directed to Sonya since she's been living in the US and before she moved to Oslo, Norway she lived in Amsterdam, the Netherlands. You must have gained a lot of experience from moving across the ocean to Europe, right? I know that the punk/hardcore-scene here in Europe is different when it comes to venues and squats etc.

What would you like to see more of in Europe that you have in US and vice versa?

Sonya: That's a good question, I think there is a lot of influence on both sides of the Atlantic. I think it's good that many punks from the states have traveled to Europe over the past 10 years or so and I wish

more would.

In Europe it is Normal that you get food, beer and shelter when you play a gig and a lot of European bands are let down when they discover it's not always that way in the States. It's getting better now though.

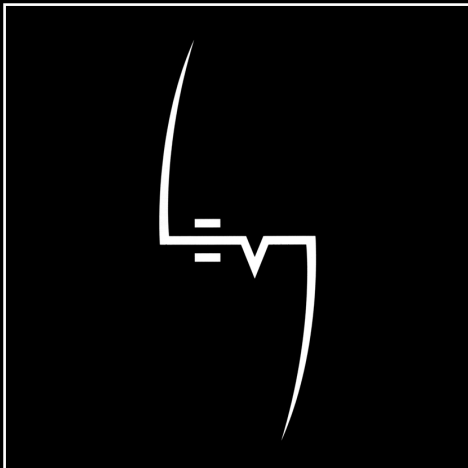
As far as Europe is concerned I love living here and this Yankee has no plans to go home, hehe.

If there is one thing that I find sad about the European scene is when they just want to sound like an American or British band when they have their own rich history of punk. Being from the States I don't need to see another band that sounds like Discharge or Tragedy. They are both very good bands but, it's annoying when I am watching a show with bands

from let's say Poland and they are playing like Discharge. I would rather hear a Dezerter or Post Regiment influence personally. I have a lot of old comps from various European countries and the great thing is you can almost tell what country they come from before the vocals start because before the internet and big punk tours and the collapse of the wall everyone was tape trading and had their own style of punk now that it's globalized a lot of great things have happened but on the other side I feel a lot of punk just like everything else culturally in the world is being dominated by the US and UK and that is disappointing. However on the politics and community side I feel Europe has a lot to offer the States and I think a lot of American kids get really inspired when they come to Europe and see Community Houses and Squats where people have shows and bars and political actions because that just isn't happening all that much in the States and in the future more people will be inspired to take these ideas home and put them into practice on a local level.

You have a lot of things planned at the moment with a European tour in April and later on you will do a UK-tour in addition to the release of your first full-length LP. I know for a fact that touring can be a hard thing to actually do. It takes a lot of planning and sometimes it's hard to find a good





Self titled 7"

spot where all the members are free from work/school or whatever. Is this a problem you are familiar with?

Sonya: We start planning our tours way in advance so that everyone has the chance to get the time off of work needed to tour.

Now, let's shed some light on your upcoming LP. What are your expectations?

I read that the artwork on this LP was made by Nenad of Doomsday Graphics.

How important is the cover to you?

Sonya: Our expectation for the LP is that it will be something we can all be proud of and hopefully others will enjoy it as well. As for the cover it is important, not as much as the music is of course but, still it has a lot of meaning.

I first heard of Doomsday Graphics on our last tour when I picked up Nenads book 'The wonderful world of Doomsday Graphics' at the anarchist info shop in Paris.

I was so impressed by his artwork and moved by his words that I thought it would be such an amazing thing if he could do the art for the first Hevn LP. So I got a hold of him and just as I had gathered from his book he was a really down to earth and helpful all around nice guy. So I gave him my ideas for a front and back cover and his results were well above and beyond what I thought possible so we are all very pleased with the cover.

I'm not saying I do, but some people would probably call it pretentious to let an "artist" create the artwork for a punk record. Often it seems like people have a slight conservative view on things

when it comes to the scene. Is this something you have experienced as well?

Sonya: Interesting question. I think if the artist is a punk creating punk artwork for a punk band putting out a punk album it just goes hand in hand, it's Punks supporting other Punks.

I agree. What can we expect to see from Hevn in the near future? Any further releases/tours planned?

Jani: Right now we are waiting for the test pressings for our second 7" and we're also waiting for the art work that are done by this Mr. A from \$119 and Skarpretter. We are touring most of April beginning with a release-show in Gothenburg 30th of March and the Blitz 31st of March. Then we have a couple of days before we hit the road from April 5th to April 30th were we are playing the last show at Blitz 25th birthday and the last show at Blitz before the renovation (the whole house are under renovation from mid May to January/February 2008). So after the tour we hope to record the new songs we are making now. So we have to see what we got after that. But we hope to have enough for a 12". But we can't tell for sure. And after the summer we want to tour more. But we can't read the future so it's only "dreams" now.

Well that was the end of it then, any last words of wisdom?

Good luck with your upcoming tour.

Jani: Don't think you're dumb because you're young. But you are! ha ha! Take care of the next generation of punx, you wasn't born with a patched vest and dreads yourself. And thanx for the interview.

"Hevnens time er kommet" LP



www.myspace.com/xhevnx



HEVNENS TIME ER KOMMET



KNUGEN FALLER

Photos by Krogh,
April 2007

TERRORISM?

SAME OLD STORY, | SAME OLD SHIT!

BY: KROUCH

I thought long and hard on what to put as a header on this column, but in the end I chose to include the word terrorism after some hesitation. It's a suiting header no doubt, but I was afraid this column wouldn't be read at all as the word "terrorism" hardly is one that catches anyone's attention anymore now that we're bombarded with it every day. If the war mongers get their wish soon everyone that's done even the smallest criminal act will be labeled a terrorist. With all these terrorists in the world the ones in charge won't have to persuade us about having ten cameras in every street corner anymore, the citizens will demand the cameras. I was about to write a sentence which included the word "future" here, but after a seconds pause I realized that this "future" is here already.

The reason I wanted to talk about terrorism in this column wasn't because of cameras, but because of something concerning terrorism and one, or several, persons love for animals and their rights. You see, I just found out that the US senate (yes I know, always the US, but I'll get to that later) has passed a law that goes by the name Animal Enterprise Terrorism Act (AETA) and it has now been signed by the village idiot himself. This law states that anyone who does anything that causes financial loss for institutions like the fur- and/or meat industry, circuses, vivisection laboratories, etc. can be judged a terrorist and be charged with heavy penalties.

Here's what Andrea Gordon had to say at the website www.americanjurist.net already in the fall of 2004: "Specifically, the act criminalizes activities causing "physical disruption" only against companies using animals for profit (animal enterprises). Under the Animal Enterprise Terrorism Act, actions intended to save the lives of animals becomes terrorism when directed against an animal industry."

Andrea Gordon uses Stop Huntington Animal Cruelty (SHAC) as an example. SHAC is an international campaign to close down the Huntington Life Science (HLS) company in the UK who, no matter how strange it may seem with "life science" in

the title, are performing several tests on primates, beagles, cats and mice. The tests involve everything from carpet cleaner to toothpaste. Not only do they do this research, they're also doing it, as undercover investigations have shown, under horrific conditions for the animals. Due to lack of action from the US and UK governments the grassroots organization SHAC was formed in order to demonstrate and do what they could to close HLS down.

SHAC has, while not being able to shut it down, still been successful in the sense that HLS have suffered big economical losses. Between the years 1998 and 2004 they lost 90% of their market value and were when Andrea wrote her article in debt for \$87 million dollars because their customers and partners had turned away from them.

The AETA would be a big blow back to the struggle of organizations like SHAC as even when executing peaceful methods they could, and probably would, be labelled a terrorist organization.

The law is formulated in such a manner that it's very vague and very open for interpretation hence many experts fear that any form of protest, peaceful or not, against the above mentioned institutions will be judged as an act of terrorism. Some even fear that, and I quote, "[...] the Act punishes mere attempts at interference as well as mere communication with individuals who attempt such interference. The net result is that almost any interference with virtually any institution across state lines could be charged under the Act. This may well include sending an e-mail across state lines that calls for picketing of a soft drink company that sponsors a rodeo."

Since the labelling of persons found "guilty" for these crimes are going to be labelled terrorists a lot of their human rights are stripped from them and they may be charged with federal penalties, even though the only thing they may have done is harmless civil disobedience.

In the case of SHAC this can have devastating consequences. The SHAC tactics includes methods like

calling up associates of HLS and informing them on what's going on and to complain about the animal abuse, sending out mass e-mails to the same companies, and demonstrating. Under the AETA these actions would be labelled acts of terrorism. Do you think they are?

I am aware of the fact that I live in Sweden and not the US, and also that it's easy to attack the US and some may think I should take a look at my own country first. But the thing is that as soon as something like this is accepted in one part of the "civilized" western world other countries can soon follow. Also, the fact that it is so easy to take shots at the US government is reason enough for writing this; one don't have to look that hard to find something that's a really terrifying discovery.

I am also aware that while this may be old news to some people I, and I'm sure many with me, did not know about this until recently and I felt I needed to address this matter as it clearly shows in what direction our beloved "leaders" are taking things.

For more information regarding:

AETA, visit www.noaeta.org

Stop Huntingdon Animal Cruelty, visit www.shac.net



In loving memory of Charlie. He was our family's beagle and passed away on February 23, 2007. He would've turned sixteen two days later. I will always love you!

THE SHAC 7

The SHAC 7 are 6 animal rights activists and the organization Stop Huntingdon Animal Cruelty USA (SHAC USA) who were convicted on March 2, 2006, under the controversial Federal Animal Enterprise Protection Act. The Act punishes anyone who "physically disrupts" an animal enterprise. The charges stem from these activists' alleged participation in an international campaign to close the notorious product testing lab Huntingdon Life Sciences.

Specifically, these activists are alleged to have operated a website that reported on and expressed ideological support for protest activity against Huntingdon and its business affiliates. For this they are charged with "terrorism" and face an aggregate of 23 years in Federal Prison.

The SHAC 7 case is the latest in an onslaught of attacks against domestic dissidents under the guise of fighting terrorism. Animal rights is a "fringe" issue and the government is banking on the broader social justice movement to turn a blind eye to those focusing on the "less important" issue of animals and expressing "extremist" views. But make no mistake - these activists are the canaries in the mine. This case is intended to pave the way for further silencing of activists involved in all issues. It is imperative that the broader social justice movement stand behind these activists in our communal defense of free speech, press, and association. Support the SHAC 7 and support your right to free expression!

For more information, visit www.shac7.com

OBSOLETE

Country of Sweden

- A nation ruled by rabid hyenas.

Written by Sonny.

We here at DÖMD are not, of course, fond of our new government (not the old one either but it still beats this new one) and as you may have noticed we have been throwing punches at some of the leaders in this so called Alliance in the zine.

It's now been 7 months since the election in Sweden that was won by the neo-liberal, rightwing coalition (aka The Alliance). Little by little we have begun to notice and take harm from the new political system that has been forced upon us. Like so many times throughout history, the ones who suffer the most when the power lies in the hands of the upper class is of course the working class and even more so when they are in charge of a nation through a political victory – an election. Not that I would prefer if they got the power through a coup d'état, it's just the way they did it, to claim to be the new "Workers Party" in order to win over a lot of the Social Democratic voters just to fuck them over once they were elected. We have already gotten a taste of their hostile attitude towards people they obviously think are less worth than themselves (i.e. workers, unemployed people, women, homosexuals, immigrants etc) when they, for example, have reduced the unemployment insurance benefits. At the same time the unemployment insurance is adversely affected by higher fees and stricter qualification requirements and just to top it off they have made the membership of an unemployment benefit society obligatory.

Another act of hostility they have presented is a new law that makes it perfectly legal to hire maids (i.e. female slaves) again to do all the shit work like cleaning, babysit, doing the laundry etc. Of course they get away with it because they just refer to their good will to reduce the number of unemployed people in Sweden.

This and a lot more is what we can expect the next three years (I say three years because I really hope they will lose the 2010 elections). How cliché it might sound, the poor will get poorer and the rich will get richer. That's just the sad truth we have to live with, in this new political climate where they simply do anything and everything to cover for lowering the taxes for those with high income. Who will suffer?

We know that, for people who don't live in Sweden, it can be hard to keep track of what's going on. Therefore I'll try to break it down for you. There are mainly four characters in this alliance which is to be viewed on as leaders representing four different parties stretching from the middle of the political scale too far out right.

Among these four there is a Prime Minister by the name **Fredrik Reinfeldt** (The Moderate Party) who thinks it's a great idea to force people to work for lower salaries and under worse conditions so that he can get rid of all the lazy unemployed people. Further he doesn't like the idea that workers are able to unite and organize so he just made it impossible for people with a low income to afford it. Problem solved. Up until now he's been extremely anonymous, especially when you consider the fact that he was very prominent during the extensive campaign work the alliance did before the election. Now he has kind of faded away as a result of all the scandals and conflicts that have surrounded the alliance.

So who are the other members of the alliance then? Well we have the minister for education and research **Lars Leijonborg** (The Liberal Party) and he really likes to flag with his racist opinions and his lack of empathy by demanding for immigrants to learn Swedish and to speak only Swedish in school or else they will be sent back home because this is how he wants to integrate them in the society. We all know that the language barrier is the only obstacle you have to tackle in order to be a Swedish citizen, right? It couldn't be because of people like him. He has lately suffered hard criticism from within his own party (not because of his opinions though) and have stated the he will resign this fall. This is just a small victory though, if one at all, as there most likely are another one just as bad, or perhaps worse, lurking in the shadows just waiting to step forward.

The minister for enterprise and energy, Deputy Prime Minister **Maud Olofsson** (The Centre Party). She might be the one who is most difficult to understand. Why would someone who represents a party that has always been about agriculture and the environment want to be a part of this alliance? What's in it for her (and her party's supporters)? Well, it's not as long a shot as it seems. She's also very prominent in the debate on unemployment with the same neoliberal view on it as Fredrik Reinfeldt and after all, she is a woman. What would this "new" and "modern" alliance be if they would leave the women out?

Last but not least we have the minister for health and social affairs, **Göran Hägglund** (The Christian Democrat party). He's just the usual gay-hating, conservative idiot so there's nothing to say there really. You won't have any problems with him as long as you are male, white, straight and Christian and live life without any dissipation.

So now we know our enemies by name and a small introduction on what they are doing to us here in Sweden (and I'm sure they have some international influence too). We will keep you updated on this matter from now on so you'll know what is going on.

We will continue to put our detestation, frustration and anger over these hyenas on display until the day they fall – and they will fall hard!!!



Last minute add-on by Krogh:

I was so inspired by Sonny's column so when I stumbled across these news I felt I needed to bring some attention to them as it's yet another proof about how our new government has no idea what goes on but are willing to try and tell the truth the way they see fit.

The Alliance has for a long time claimed that most people on the long term sick-list are lazy and actually can work. Recently they, together with the Social Insurance Office, did an examination of 155.000 long term ill people. What they didn't count on though was that this examination turned out to state the opposite of what they had claimed. Only about 1/8 of the persons examined could go to the next level and be investigated to see if they could return to some form of lighter work, not 1/3

as the government had said would be most likely. The result of these investigations so far points to that only 60% of this 1/8, 15.000 out of 25.000, actually can go back to work.

So what does this mean then? That people who claimed they were sick in fact was just that? That can't be right, can it? They were supposed to be lazy and doing everything they could to cheat the system?

Once again The Alliance has proven their lack of respect towards the people they're supposed to care about, and sadly this won't be the last time I'm sure.

I HAVE A DREAM.

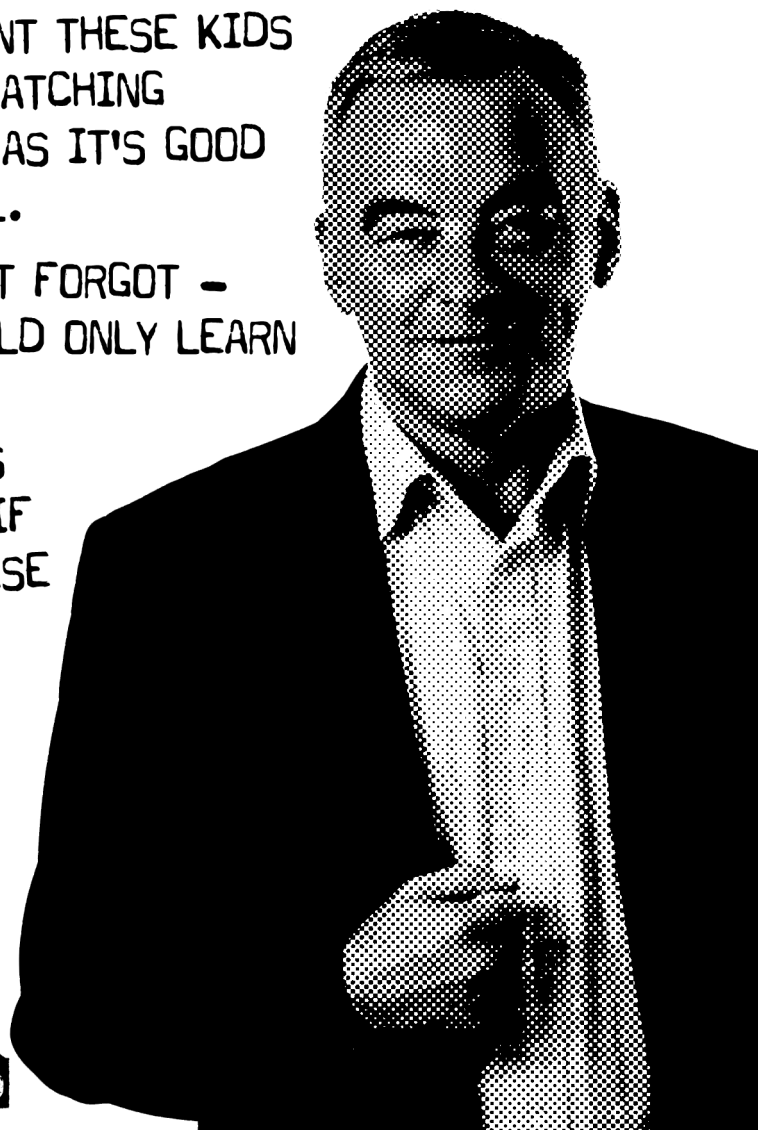
ALL SCHOOL CHILDREN SHOULD BE JUDGED AND COMPARED BEFORE THEY EVEN CAN READ. IT'S THE BEST WAY TO SEPARATE THE GOOD FROM THE BAD.

I ALSO WANT THESE KIDS TO WEAR MATCHING UNIFORMS AS IT'S GOOD FOR MORAL.

OH, ALMOST FORGOT - THEY SHOULD ONLY LEARN SWEDISH!


FOREIGNERS CAN JOIN, IF THEY PROMISE TO FORGET THEIR OWN HERITAGE.

THANK YOU FOR YOUR TIME.



DÖMD

nakkeskudd plater



For some time now us both here at Dömd have been in touch with Stian Nakkeskudd. I have co-released a record through Blindead Productions with Nakkeskudd, and that record was the debut LP from Massmord, the band in which Sonny sings. Stian even helped out when it came to printing the first issue of this very zine, as well as the issue you're now holding in your hands. So to feature him and his label felt only natural.

You should all already know that Nakkeskudd Plater has released a bunch of great stuff, now it's time to get to know one of the two behind the label.

Interview conducted between Stian and Krogh in January 2007.

How long has Nakkeskudd been around now and how did it all start?

Nakkeskudd Plater started in the beginning of 2004 with its first release being the *Summon the Crows 7"*. We had talked about doing it for a long time, and since I ran a skateboard store which also sold hardcore and punk records the transition to also start a D.I.Y. label with a distro came very natural when the store closed down.

Oh, so you've even had a store before? How long did it last and were you alone or was it together with friends?

Yes, me and two friends started the store in Sandefjord in 2003. We did it on the basic principle that skating shouldn't be expensive and that skating is punk. But since there are very few skaters in Sandefjord and even fewer punks we ended up losing a lot of money and had to close it down. It's a shame but it's what happened.

Unfortunately that's something I'm very familiar with, not personally but through some close friends.

So - you've had a store, run Nakkeskudd, and are also booking gigs at Blitz. How active are you in organizing gigs there?

It varies. Some times I just book the band and then attend the show and take photos like any other attendant. Other times I work at Blitz the entire evening. As I said, it varies. It depends on whether I have the possibility and the energy.

And you yourself are up on stage from time to time, unfortunately not at the moment though since Betongbarn, the band you sang with, called it quits. Hopefully it's just temporary and we'll soon see you in a new band?

Betongbarn are no more since one of the member quit and it didn't feel right to search for a new member. Instead we're looking into the possibility of starting something new. We'll have to wait and see what happens but it was most likely not my last time on a stage.

But there's nothing new planned at the moment?

No, right now I'm not in a band, and this torments me, hehehe. But it looks like there might be a couple of bands going within a few months though. Nothing really like Betongbarn I think, but who knows?

One can always hope.

At the same time one can wonder why you want yet another thing to occupy your time. Don't you have enough already with the label, distro, setting up gigs...?

I don't know. I'm addicted to having "hobbies". The whole thing has become a way of life for me. Since I started this in 2004 it's something I really like to do. But I also have the ability to completely disconnect myself from it if it ends up affecting my family.

It's a cultural ting for me that are so incredibly addictive. I've been enjoying punk a lot since I was 14-15 years old, but these last few years has been so incredibly exiting and awarding that I think it gives me a kick to be involved with the scene. It's given me so much, I want to give something back.

But as you said, it can't take away time from the family, and I was just about to get to that. You have a son and not too long ago there was a marriage in the Norwegian forests. How

old are Sebastian now and is he hooked on punk yet?

Hehe, yes there's a small family in the picture now. Sebastian will turn 2 in March. Since he was in Christel's stomach he's heard hardcore and punk. I have never wanted to "brainwash" my child musically but of course he hears what I listen to here at home, so he gets effected surely.

Against Me and Pandemi are the bands he's been giving the most response to, so he differentiates on what he likes and don't like. But I don't think he finds it too rough since he fell asleep on my arm with Wake up on Fire on the stereo.

Again, he's probably been schooled since long before he was born, hehe.

Children within the punk scene have never been a big debate, but marriage is a whole other story and there are many opinions on this. Have you ever encountered someone who can't understand why you got married? And isn't this something that should be between the two persons and no-one else?

Yes, there have been reactions to our decision to get married. I can't really understand why some people think it's such a wrong thing to do. It's not like we decided on a "package" that was handed to us, we did our own thing and will continue to do so, without



that making us some reactionary conformists. It's our own way of showing that we actually have plans on being together. I'm sure we could have done it some other way, but there are some benefits surrounding this as well, not that this was why we did it though... I guess it's that you're "going along" with some of the oldest Christian traditions in this country that's upsetting people. When I tell them that it wasn't done in a Christian fashion in a church but performed by the oldest humanitarian organization in Norway, in the middle of the woods, the reactions are toned down a bit. But as you say, it's between us two and no-one else.

Another thing I guess can be a bit tricky when it comes to family life and different opinions that often are found within the punk scene is our consumerist society. I recently read a column by you where you make it pretty clear that you're not very fond of Christmas (or x-mas for the ones who rather spell it that way). How does this go with you having a kid?

Sebastian isn't that old yet, but if you don't celebrate Christmas when all his classmates does... is this something you've thought about?

I will never take away Christmas from Sebastian. I could never force him to come back to school in January as the only kid in class that didn't get anything

"I will probably never do a 7" with a photocopied thin paper cover just to save money as I think it isn't fair to the band or the people who buy the records."

for Christmas. The problem is the amount of money people spend. Couldn't we limit ourselves and perhaps make the gifts for each other?

My political beliefs is not something that should be forced on him, but I will explain what I think about the consumerist fest that is Christmas when he's older and can understand what I have to say.

Christmas for me is much more about spending time with the family, something you don't always have the possibility to do so many times a year. Not necessarily have ten to twelve gifts for each person under the tree.

Exactly my opinion. But it's not always as black and white when it's a child involved as it is when it's not.

No, there are many shades of grey, something I realize more and more as time goes by.

Like food for example. You're vegetarian, but Christel isn't, right? How have you chosen to raise to raise Sebastian when it comes to eating meat or not?

Yes, I'm a vegetarian, but not Christel or Sebastian is. It's mainly vegetarian food here at home since we eat together most of the time, but when it comes to

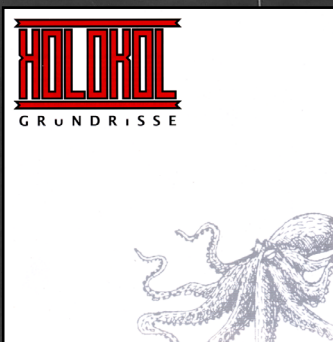
just putting something on a sandwich or when I'm gone they sometimes eat meat. We don't have the knowledge it takes to raise a child on a vegetarian diet, but I will talk about this with Sebastian when he's older and understands what I'm talking about.

I can also imagine that the role of sexes can create a couple of question marks when it comes to raising a child? I guess you want to raise your child as neutral as possible, but it might not be as easy once faced with it?

We do our best when it comes to maintain a neutral home and I feel we're doing the best we can, but we are as everyone else coloured by the society we live in. No one is 100% but we'll do our best to raise him as neutral as possible, I will do all in my power not to raise a sexist son, hehehe.

If we leave your family for now and return to your other relationship - Nakkesskudd. How does the nearest future look there?

Yes, Nakkesskudd. There are some plans for the future. In the beginning of 2007 I hope we'll have the Bombstrike, Bait, and Raging Fugitives 7"s that we've been working on for some time now released. After that there's the new Massmord LP and a



- nxssp - 001: Summon the Crows - s/t 7"*
- nxssp - 002: Kolokol - Grundrisse 7"*
- nxssp - 003: Massmord - Inget Liv/Ingen Död LP*
- nxssp - 004: Betonbarn - s/t 7"*
- nxssp - 005: Bait - Every Lie I've Ever Lived 7"*
- nxssp - 006: Ictus/This Thing Called Dying - split LP*
- nxssp - 008: Summon the Crows - Scavengers Feast LP*

Upcoming:

- nxssp - 007: Bombstrike 7"*
- nxssp - 009: Raging Fugitives 7"*
- nxssp - 010: Massmord - Unleashed LP*

Pandemi/Bait split 12". After that we
There's also an Alltid Jaget re-issue
planned for when Blitz has its 25-ye
We've had to turn down some inte
planned; it's too bad there aren't uni

**Believe me, I know. There are so
have enough cash. Still though, y
ing to be involved in that Alltid Ja**
Yes, it's quite a lot, but both the Ba
and are soon done I think. When it c
a Nakkeskudd release. Don't know
other labels yet. Talked to Chris (A
think this will be a very exciting pa
visual part.

**Sounds existing, looking forward
Norwegian hardcore seems to b
pretty much ignored internationa
in the middle of the scene noticee**
Yes, I want to say we're on our way
here, but now there are a lot of the
are more bands that are better as w
eration of punks that are picking up
pretty exiting to see what they make
of bands like Svart Framtid, So Much
Even if we had a kind of unique sou
scene has gotten a lot more intern
influences. Some think this sucks a
in the middle.

**What bands are there among th
should keep our ears and eyes op**

'll see what happens.
coming in connection with their gig that's
ar anniversary.
interesting bands since we have so much
limited funds.

**many things you want to do but never
you have a lot coming, and you're go-
get record as well?**

Bait and Bombstrike 7"s are in production
comes to Alltid Jaget it's probably to 100%
if it's going to be co-released with some
Alltid Jaget/Pandemi) the other day and I
package with a pretty special twist on the

**to see and hear it.
e doing a lot better lately after being
lly for a while. How have you that are
d this?**

up again. There have always been bands
and then I guess it's natural that there
well. There's starting to come a new gen-
on the heritage of the old ones, and it's
of it. Norwegian punk can't always live off
Hate, and Kafka Prosess.

and in the 80's it's pretty absent now. The
national touch and is picking up on those
and others think it's great. I'm somewhere

**me more or less known ones that we
open for?**

We have the bands that have released something like Summon the Crows, Kolokol, Hevn, Victimised, Vi Gruer Oss and IOU to name some. Then there are some that has releases out, have stuff coming, or should have stuff coming like Raging Fugitives, Pandemi, Going Under, Beyond the Fences, Dead Mans Hand (more death metal, but nice people), and a lot more. I could go on for a while but choose to limit it to these for now.

Now that we've mentioned Kolokol – Nakkeskudd did release a pretty special 7" with the band a while ago. How did that come about and how did you come up with the idea?

Yes, we did a one-sided 7" with them in 2004. The thing is that it was only three tracks and we felt we needed to do something with it, because of this we went with a pretty huge packaging. I guess it was the band that had an idea ready from the start but I was in on it right away. I really wanted to do a bigger print run than what we did, but the band didn't want to since they didn't think it would sell very well.

It's probably for the best that we did so few since it turned out to be so expensive in the end.

Am I glad I did it? Yes! Will I do it again? No... It wasn't too much fun folding the posters by hand at the same time as I had to glue the big labels to the B-side for hand as well. But as I said, I don't regret it.

Any particular records you're extra happy about? That Kolokol 7" perhaps?

I don't know really. I'm very happy about all the records in their own special way. It's impossible to pick one just like that.

Betongbarn maybe, hehe...

Hahahaha, no, I wouldn't say that. I'm proud of the fact that I actually released a record by my own band, but no matter how ironic it may sound I'm more pleased with the artwork on that record. That might say something? But I'm very critical of my own work so maybe you shouldn't take my word on it.

Personally I think the music is just as good, but sure, the artwork on that one is great. Do you do most of the artwork for Nakkeskudd yourself or are there others involved?

No, I often get others to do it for me.

Rob Middleton did the artwork to the first Summon the Crows 7", Kolokol made their own art, and Betongbarn got our work from a good friend: Goblin.

The only artwork I've done is for the Massmord LP and I re-did some of Mid's artwork for the limited version of the Bait 7".

Web design and all kinds of flyers and stuff I do myself though.

I thought you did more stuff as the things I've seen that I already knew you'd done looks real good, and this is also your day job, right?

Yeah, but I can't draw, hehehe...

I work full time as a graphic designer but that doesn't help the fact that I can't draw, and that's been an essential part of some of the releases.

I wish I could do everything myself but it's at the same time great fun to cooperate with other people within the scene.

I have the same problem myself; I can't draw a straight line, haha. But as you say, this only leads to yet another reason to work with others. Speaking of working together, you and I have done that when we released the Massmord LP (along with Halvfabrikat and Fight) and you have also worked closely with more labels. What do you feel is the advantages as well as disadvantages when it comes to label splits for instance?

The biggest problem I guess is that all involved are working with pretty much the same channels of distribution, trading, and such things. This is something that should be taken care of in advance between the labels so that not

some labels get their records before others and can start earlier with this work. Communication is the key here, something I really felt you and I had and that's good. Another problem is when it comes to re-pressing the record – what labels can afford it, who cannot, who wants to, and so on...

And the advantages is that it doesn't have to take so long to get the money together and maybe there's even a little extra cash to spend on making something special with the cover or whatever.

How important do you feel it is for a Nakkeskudd release to not just sound good, but also look good?

I feel that the visual part is very important. I will probably never do a 7" with a photocopied thin paper cover just to save money as I think it isn't fair to the band or the people who buy the records.

It's very easy to do big projects with the 7" releases seeing as I work at a printing place. When it comes to 12" it gets a bit tricky though since the size is bigger than what we can handle here at work.

Then again I love the 7" format and then it's a bit easier to come up with that little extra something for those as well. I guess that's why we always loose a lot of money on our releases, hehehe.

Yeah, it's quite easy that the expenses go a little higher than planned once there's a good idea.

We're coming towards the end of this interview now, but there's one thing I want to ask you and that is why do you insist on calling it Nakkeskudd Plater and not Nakkeskudd Records? Is it as simple as you're from Norway and it's a Norwegian label?

Yes, in some ways it really is that easy. It's also become an identity thing, we're Norwegian, the label is Norwegian, and the website is mainly in Norwegian. It gets a bit strange when foreign people are re-doing our name. It's like if people would say Blindead Records instead of Blindead Productions since they didn't get their facts straight.

You don't think it can be a disadvantage to have the name, and mostly, the website in Norwegian? The ones who don't know the language might loose interest and therefore don't look more into the label?

I'm sure there are many that don't check it out enough since the site is in Norwegian, but that could be for the best as well since I already have enough to do, hehehe. No really, there's also a social political meaning behind it all since I'm fed up with everything being "Americanized" and regional identity are lost. Most of the people who use the site are Norwegian anyway and then it would feel strange to have it written in any other language.

There is a MySpace site for Nakkeskudd that's in English. It's not updated to often though, mainly when there's a new release out.

And a good record speaks for itself, no matter what language the labels use.

Couldn't have said it better myself. This is exactly why I think Norwegian bands should sing in Norwegian, Swedish bands in Swedish... I really respect a band like Oi Polloi who actually study Gaelic to release records in that language. "White man destroys culture" holds so much truth it's sad.

Feels like a good thought to leave this with, something to think about.

Thank you for the interview and good luck with Nakkeskudd Plater, the family, and everything else.

Thank you yourself, and good luck with Dömd, Attack, and Blindead!



www.nakkeskudd.com

**STILL LOOKING FOR THE REVIEWS?
THEN CHECK OUT THESE TWO WEBSITES:**



attackfanzine.net

One more fucking

tilted-head-sad

white boy love song

and I'm gonna fucking...



RISEANDSUBVERT.NET



GONE, BUT NOT FORGOTTEN...

DOM DÄR

In our effort to give some credit where credit is due we have now come to the band Dom Där. This was a great band but for some reason they aren't getting as much attention as others from the Swedish scene. Sure they weren't around in the so-called heyday of the early 80's and may have been overlooked due to this reason, which in itself justifies our choice to bring them into this section of the zine.

Dom Där was in my opinion ahead of their time in many ways, mixing styles and creating their own sound. In one track they even included violins, something that years later would have been labelled "neo-crust" in distro lists all over the world.

Every record they put out have a personality of its own and they didn't fall into the trap of doing the same record over and over again.

Text written by Krogh with a lot of help from Janne of Dom Där.



While we here at Dömd feel this band is somewhat unfairly "forgotten", the bass player Janne had another view on the matter when I asked him about it; "I don't think we care and have never thought along those lines. The question itself feels a bit strange since we've never lived off of old merits. Everyone in the band went on to other projects and Dom Där was just another closed chapter. We rather feel pretty good about not being bundled together with those other bands that are so hot today and do reunions left and right. We did our thing and then went on to do other stuff."

After some less successful bands three guys from the city of Västervik and one from Hultsfred got together in 1983 and formed Dom Där. There were no real plans for the band and they just got together at the rehearsal space and saw what happened. Not like it is today where it can seem as a band have decided from the very beginning in what direction they want to take it. Dom Där simply did what was needed and let it go in whatever direction it was taking.

Regarding the name choice there are some question marks, this is what Janne has to say today; "Many years ago I'm sure there was a good reason for it but it has simply disappeared from my memory and left an empty space of well being. What one can't remember won't cause any scars."

In large the band remained the same people through out the years, with the only exception that a couple of drummers came and left. On the tape and the first 7" the lineup was: Ricke – vocals, Matti – guitar, Janne – bass, and Kerre – drums. For the rest of the recordings Max had replaced Kerre on the stool.

At the time Dom Där was active the network of people organizing gigs and setting up tours was far from as good as it is today, hence the band never embarked on such an adventure. Instead they played gigs here and there, for instance in Oslo in '84 where Bannlyst did their farewell show and both opened and closed with a set. Of course the band also got their place on the bill when other bands came through their town. In fact there didn't even have to be a bill, like the time

Disorder played in the rehearsal space Dom Där had.


Not unlike the CD-R today a tape back then wasn't just a demo, but more of a release. While some may think it's a shame their tape "Ett barn är fött" hasn't been released again, it's no different from their out of print vinyls really. Not too many people outside the area got the chance of getting that tape at all unfortunately as it was released in time for when GBH played Jönköping, and half-way through the evening not a single one was left of the ones made. The actual number of made tapes isn't know and Janne recalls; "The real number is between two and three hundred. The tape is released on Pas-83 but we were several people in the band that made copies and sold so it's hard to give a correct estimate, but it's definitely over two hundred."

When it comes to the artwork I've always found it pretty special and I think the consistency and returning style of the layout is what first made me take closer look at it. Everything from the thick borders around the edges of the cover to the crude black and white art.

Janne has the following to say; "Generally speaking I, and I'm sure the rest of the band agrees with me, feel that the artwork is very important, but I'm not sure if I can agree on that it is that good. I guess they stood out from the crowd a bit at the time and maybe that's why they on some level still hold up today?"

Lyrically the band took a strong stance against meat eating and also threw a punch of two in the direction of fellow punks. The anti meat stance is shown very clear in the use of the international V symbol for vegetarianism used on several of their records. It suited the band well and also shown where they stood politically. Matti had made a drawing and Janne simply copied the V symbol and added those two together. As for other symbols the band also used a Mickey Mouse skeleton with crossed baseball bats in the background, showing their thoughts on the big capitalistic machinery. "The logo with the Mickey Mouse head was something I did simply because we needed a symbol. I guess I had an anti imperialistic thought behind it all, but initially there weren't any baseball bats. Those were added when I did the cover for the 12", Janne says.

When I mention I think that the font used for the logo is somewhat reminiscent of the one Discharge had Janne says this wasn't intentional; "I have no idea how it came about. Sure, it looks like Discharge, but how and why it ended up looking like this I can't remember. I'm fairly sure we didn't want to do a Discharge rip-off though, that wasn't our way of doing things."



Ett Barn Är Fött tape – 1984 – PAS-83 (C 00384)
One pressing: 200 – 300, no exact number available

Side A: Stoppa slakten/Du är dömd/Antimilitärlåten/
Nazze, fuck off/Ett barn
Side B: Nittonhundranittionio/Dom oskyldiga/Diktatur/
Listen/Nedrusta eller dö/Knektar i svart/
Krig e ett helvete/Bofors

Dansa Vilt Min Själ 7" – 1985 – PAS-83 (S 00485)
One pressing: 500 black vinyl

Side A: Dansa vilt min själ (del ett)/Schhh/Muren/Arbetsfri och lycklig
Side B: K-musik/Ingen gud ingen satan/Dansa vilt min själ (del två)

Skrattar Bäst Som Skrattar Sist 12" – 1989 – PAS-83 (MLP-00790)
One pressing: 500 black vinyl

Side A: Skrattar Bäst.../Listen/Warhouse
Side B: Acidbrain/Stoppa slakten/The wall/Dansglädje


Revolution b/w Stench of Decay 7" – 1992 – Elderberry (EB 003)
One pressing: around 2000 black vinyl

Side A: Revolution
Side B: Stench of decay

Machines Way CD – 1995 - Tribal War Asia (TWA-SW02)
One pressing: 1000

Tracks: Intro/Machines way – Part one/Its time to die/Kick it!
Stench of decay/Bury my heart/Or!?!/Blow job/Revolution/
Machines way – Part 2/Skrattar bäst som.../Listen/Warhouse/
Acidbrain/Stoppa slakten/The Wall/Dansglädje.

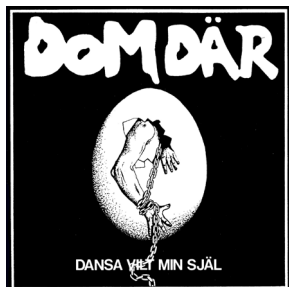
This was supposed to be an LP originally but the band wasn't happy with the outcome and only released two tracks that became the "Revolution/Stench of Decay" 7". Tribal War Asia insisted on releasing it some years later and also did. They made their own cover and also included the "Skrattar Bäst..." 12" without the knowledge of the band. This CD is not really seen as an official Dom Där release in the eyes of the band but more of a semi-bootleg.



A small side note: Just minutes ago I flipped through the pages of "Seven Inches to Freedom" #4 and you can imagine how surprised I was to see that Joe also has a bio-/discography section of bands no longer around called... you guessed it; "Gone but not forgotten"! Punk is a small and somewhat strange, but pretty cool, world.



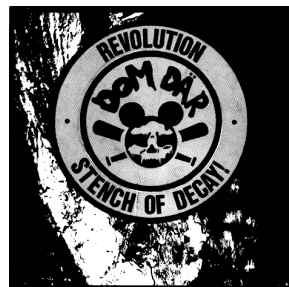
THE DISCOGRAPHY



Dansa Vilt Min Själ 7"



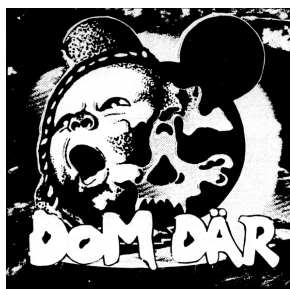
Skrattar Bäst Som... 12"



Revolution
b/w Stench of Decay 7"



Ett Barn Är Fött tape



Machines Way CD



PUNK ROCK AND STUFF

PART TWO

written by Krogh

aka random
rambling

The art of war is the art of punk?

In the first issue of Dömd I touched the subject of record collecting and my love for it. Not collecting valuable records, but good records. Whatever, get the first issue if you wanna know more.

I will stay within the frame of punk records in the beginning of this column, or more precise – record covers. If you haven't noticed the large number of war imagery on record covers and never read a single word on various thoughts of this phenomenon you are either blind or so new to punk you haven't even had the chance to finish listening to your first punk record yet. As we all know war lyrics and war imagery was from the beginning a protest and something that hopefully would serve as an eye-opener. I'm sure not all bands using this art had that much thought behind it, but many did. It probably still is a form of protest for many, but on the other hand it has sort of been adopted as the "official" artwork of punk rock. The pictures of gas masks, tanks, weapon, soldiers, victims, etc. are now more a way of showing what kind of punk a band plays than shock value or forcing people to take note of these atrocities.

Before I go any further I better come clean that I myself use a lot of these kinds of images when I create artwork for a record, t-shirt, or whatever and I "like" the esthetics about it. I don't like looking at dead children, raped women, bloody limbs... but I also don't use all those stark images. I try to use images that also can be seen as metaphors for something else, like a reaction to scaring people into believing or whatever our leaders might use their medium for. I might be doing the exact same thing as they do though, trying to get attention. But I also believe that an image of a crying child with all hell breaking loose behind it can still effect people into caring – if only for the moment. I'm not trying to tone down my use of these pictures and say that I'm using them better than others, just how I use them. If I'm a big hypocrite or not is up to you to decide, and I might just agree to your conclusion.

Anyway, I've been thinking about this a lot as of late with new wars breaking out, all the "old" ones continuing, and the threat of new invasions always

being present. People dying are pretty much all we see on the evening news, hear on the radio, or read about in the papers – unless it's some celebrity who's done something of course, but I'll save that topic for another time. It has been like this for a while, and it will go on for a long time more – probably forever I'm afraid. What I'm getting it as that we're now so used to seeing dead children, crying fathers, angry mothers... it's a part of everyday life and we don't react anymore. The same goes for punk records with this kind of artwork, the images are easy applicable because it doesn't hurt to put them there. Sure, if you stop for a second and really think about what the picture you're using is portraying it might stir up a few feelings, but that's the thing – these pictures don't cause us to stop and think anymore.

I'm not saying this is the case for everyone, and I'm not saying it is for me all the time either, but I must at the same time admit that this kind of imagery is not something I find very shocking or appalling at a quick glance anymore. Sad but true.

W as in War?

Another real popular theme within punk these days are George W. Bush. I don't like this guy anymore than you, but I can sometimes wonder about why he's in focus all the time? I mean, people are shouting that this guy is ruining the entire world with his warmongering and total disrespect for the common people, just to in the next breath claim that he's just a puppet in a string. Puppet in a string? Why are we then aiming all our anger at him, why not the puppet masters?

If it in fact are big corporations, old politicians, or just people with a lot of money who runs America (and/or the world), why aren't there more "Fuck the puppets" songs? Also, aren't we actually giving Mr. Bush more power by aiming all our anger towards him? We are not the people he cares about, he can't loose a lot of votes because the punks are yelling obscenities and death threats at a gig or on a 7" made in five hundred copies or less. We are however admitting that he is a man with power, in power, since we blame him for everything, aren't we? Or are we just using him as a target to which we're aiming our anger? I think both, and I think we should continue to hate this man. Not

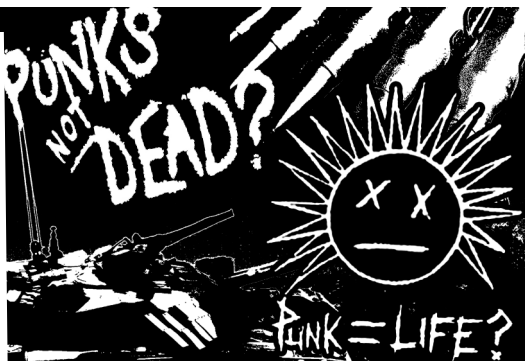
because it will bother him, but because it's the only sane thing to do. Hate him and his masters.

I live in Sweden and a year ago it was more common that I spat out curses about dear Georgie boy than about the people running this country. Not because I thought they did a great job, but because Bush was, and is, an easy target and the perfect symbol for evil. This is also a bit strange really, that the whole international punk community are shouting about and at the same person, the president of the United States. He's an asshole no doubt, but there are in fact a lot shit going on in our own backyards that we might even have a chance to effect slightly once we start focus on that instead. A topic discussed many times I know, but still something I think is worth thinking about. Political punk has become lazy and convenient and it's not as important what you have to say anymore, as long as it's on par with the rest of the community.

Nowadays I'm more busy regurgitating hatred towards the so called "alliance" that run this country as they're fucking pretty much everyone over that doesn't have enough money on the bank, but this too I'll save for another column. Now that these four horsemen of the alliance has stepped in and started to interfere with everyone's lives I need more space to fully develop my thoughts.

Talking shit and shit talking

I'm drinking my morning coffee casually checking out various sites on the internet trying to find interesting stuff to read about the hardcore punk world. Often I end up on some message board reading about new releases, a protest meeting somewhere in the world, or just random rambling. On some days I get a good laugh, get a feeling of well-being after reading about a successful anti-vivisection protest or something like that, or just excited about the fact that this and that record finally seems to be on its way back from the printers. In other words; a good way to start the day. On other days though I get so sick and tired of this thing called punk I can't describe it in words. Some person says something about a band or whatever and within minutes the shit talking has commenced. People left and right are throwing in comments on what they think about this person, that band, or the label who released said bands records. I understand the internet is a public place and things not meant to be public will get published. I even think that if someone has done something fucked up the "masses" might need to know in order to take appropriate action. Appropriate action however meaning deciding for themselves on how to proceed or, if they have actual facts, straighten out a big mistake – not taking a stab at everyone and their cousin in public.



It's sad that everyone think they can act like both judge and jury when sensitive information surfaces, and there seems to be a lot of the ones involved using rather harsh language and actions a bit too soon. It's not uncommon to come across something hours after it has been posted just to find that already several people have decided on where they stand and that they will boycott one or several of the involved parties, to days later when more information has been added come crawling with their excuses about how they might have spoken too soon. If everyone just took one step back and let those in the know speak first we would avoid a lot of shit talking. If the ones involved won't speak out, well, then it's probably not something everyone else has anything to do with.

I'm not aiming this at a specific message board or anybody in particular, even though there are a few recent events that I must say inspired me to write this rant. But as I said, I'm not directing it towards anyone or anything in particular.

While I'm at it I might have a go at all the jerks who think that it's the labels and distros who set the postage prices. I know postage sucks, but what can I do about it? I'm so sick and tired of the assholes that send a mail asking to buy a couple of records and when they learn about the high postage they simply reply with a "What the hell? Do you really expect me to pay that ridiculous amount for just a couple of vinyl records?" Ehm, excuse me but what the fuck can I do about it? There are of course people who get turned off by the high postage that don't act like complete idiots, but unfortunately those are not the ones you remember.

I wonder how the reactions will be now that I've been forced to raise the prices in the mail order as well. I'm guessing there are a few out there getting their beer stuck in their throat for the extremely high €1 raise for LPs and CDs, and the €0.5 raise for EPs.

Fuck you hardcore punk, I love you!



End of All is a fairly new band out of Sweden and since their debut CD found its way to my top 10 list of records released during 2006 I took the opportunity to interview Martin (vocals/guitar). There's always a risk when you try to do an interview on the internet so this took more time than it should have taken, but on the other hand this means it's more up to date. It even got more and more up to date as we were doing it as you will notice when reading.

Interview done by Sonny.

Just to get this thing started, please introduce End of All and the people behind the band.

End of All is a d-beat punk band with a lot of other influences such as thrash, death, old school Swedish punk, jazz...you name it. We take a stand against all kinds of child and sexual abuse, and we also deal with the disgusting and greedy sides of man. Mankind has evolved to something that is repulsive, just take a look around. A total lack of respect for other human beings and a worship of fame, money and power... A shitty world, sad but true. Anyway, the members are Martin – vocals and guitar, Björn – Lead guitar, he is the guy that makes all the beautiful tunes and melodies ;), Frank (ex. Wolfpack/Wolfbrigade) – drums and Jocke aka Slobodan (hehe...) – bass and backup vocals.

How did you all end up together? Did you all know each other from before? I know that Frank have been in bands before, but what about you other guys?

Well, Björn and Frank started the band in the beginning of 2005 after a couple of months with serious beer drinking and music making. Martin had played with Björn and Frank before in a thrash band and now he joined End of All. We had a bass player at the time but for several reasons we had to kick her. Jocke worked at the same shitty factory as Björn and joined the band after a couple of months search. We all played in different bands, but Frank is the only one who played in a well known band.

You recently released a full-length CD on Crimes Against Humanity Records. How come you ended up on that label and how has the response been

on “Same shit but different”?

We made a demo with six songs, “More pressure on the trigger” and contacted a couple of labels. Nick at CAH records liked it and the rest is history. “Same shit but different” was supposed to be recorded in November 2005, but someone broke in to the studio and the album was delayed 5-6 months or so. The response has been really good, and we are very excited to get out there and release wrath! A lot of people from the US and Mexico have contacted us, and want us to do a tour. We really appreciate that, and some fucking day we will see you guys there! The album hasn't reached Scandinavia yet but hopefully it will when the LP is released in the beginning of 2007 on Deskontento Records, Be-part and Behind the Scenes.

Speaking of Be-part, I heard that you are booked for Be-part Festival in June 2007.

Are you excited about that? Since it's in Stuttgart, Germany, are you guys planning a tour around that date?

Yeah, it will be awesome to play at the festival, and we will try to do one gig or two the days before the Be-part gig, but we don't know yet. We would really love to, but we all have work and shit to think about. Check out our myspace-site or the new End of All site that will be working soon for info about gigs.

Since you guys are spread out all over Sweden, how do you find time to practice?

I guess a certain level of dedication is needed to get things done, right?

We rehearse once or twice a month. It depends on



how we work and so on. When we finally get together and rehearse, we do it for a whole weekend and sometimes (often) we mix it with some serious beer drinking. That's the recipe for a great fucking weekend! A high level of dedication is certainly needed, and we all have that dedication. End of All is like a family... a fucked up one.

I sense a political undertone when I read through your lyrics but most of the lyrics seem to be based on personal experiences and thoughts. Who write the lyrics in End of All? Nowadays, lyrics seem to lean more towards the personal aspects of things than before. What do you guys think is the cause of that?

Björn and Martin write most of the lyrics in End of All, but it is a process and the whole band participates in making the lyrics in the end. It's seems, like you say, that there is a trend of making personal lyrics rather than political and maybe that is because people are more depressed nowadays or something. We have a political undertone, but through the lyrics some of our thoughts and experiences come out, and, sometimes it works like some kind of therapy or in some cases anger management.

How important are the lyrics in End of All? Are you driven by a need to play fast and heavy music rather than spreading a message?

I don't think it's about choosing between playing fast

and hard vs. spreading a message, it's about letting them complement each other and in that way make a stand for what the song is about. I mean, it's fucking useless to scream some happy crap lyrics to songs, like for example, Wasted Lives by Massmord. The music has to extend the lyrics. As you said before, End of All has a lot of personal lyrics, and that makes the connection between the music and the lyrics even more important. It's inevitable though; that the first impression you get from a song is how hard the music sounds and how the words are fitted into the music, even though you may not hear the actual lyrics... and it's fucking lovely to play fast and hard, or like we say in Swedish, *asfaltera*.

What are you guys doing when you are not travelling across Sweden to assemble the band?

Besides working? Not much... Making new music, drinking beer, the usual shit. No more, no less...

We were talking about releases earlier on in this interview. Now it seems like you guys have a lot of plans. What happened? It feels like people have started to pay attention to End of All now.

It seems that "Same shit but different" finally reached Europe and that's fucking great! We have some plans for this summer, a gig at the Be-part festival and a tour in Spain 21-28 June. It will be a blast! Hopefully, we'll do a lot more gigs and maybe another tour this summer/autumn. We really want to see all of you



people that's been in contact with us and supported us out there, and we'll have a beer or twenty!! We are currently recording a new 7"/EP that goes under the name "Scars". It will be more d-beat than previous recordings but still with some good old thrash/death/black metal touch to it. It will be released on Deskontento Records in June. Juanmi at Deskontento Records is a great fucking guy and really take care of his "babies"...hahaha! Before the "Scars" release the people who like our shit can enjoy "Same shit but different" on LP, it's released as we speak by Deskontento, Be-part, Mundo en Kaos and Behind the Scenes.

So more d-beat on the upcoming stuff? How would you say that the End of All-sound have developed since you recorded "Same shit but different"?

"Same shit but different" contain some songs that were made before End of All as it is today. Jocke, for example, wasn't a part of the old songs, but he has made some really good shit on "Scars". We work more together as a band now then before. For some reason it feels more D-beat. Don't misunderstand me; the touch of "evil" is still there but not as much as before...muahahahaha. Can't really say why I think it's more D-beat now... I guess it's up to everyone else to decide.

How was it to work with so many different labels when it comes to the "Same shit but different" LP? Out of experience I think it's great if you have a close connection, but it could on the other hand be very confusing and complicated if not.

Actually, the "Same shit but different" LP release has gone very well. Juanmi at Deskontento Records is the guy who organized it all and brought Be-part, Behind the scenes and Mundo en Kaos onboard. We love that guy! Kano at Mundo en Kaos is a great guy as well and so is Timo at Be-part. We will meet them all this summer, except Kano, at the Be-part festival and drink a lot of beer and we hope that they want to continue releasing End of All records.

It would be great to have a Swedish/Scandinavian label as well but most of them already have a lot of releases planned and some of them aren't into our music.

You had your first show recently and now I'm sure you are hungry for more, right? But what do you think of the scene today? The lack of show spaces is obvious but on the rise, how's your local scene?

It was great to play! We all played in different bands live before, but this was End of All's first and we want more! The scene in Europe seems quite good I've heard, but in Sweden it's not as big as it should be. Great fucking bands in this country and it's sad that the scene is like it is. We can only hope that it will rise and that Sweden truly will be D-beat "Mecca".

Ok, I hope you'll have a great tour this summer and I'm looking forward to your upcoming 7". Any last words or info you want to share?

Thanks! I'll hope you guys have a nice tour this summer. Thanks to the people who supports End of All. Be sure to visit www.myspace.com/endofallsweden for news and shit. Soon there will be a song from "Scars" for you to check out at that site. We got some plans for autumn that will turn out great, we hope...

Stay tuned!



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unleashed

I came across Disköntroll after being in touch with Dödsdom about buying some copies of their split CD and even though I really liked the Dödsdom tracks I was totally blown away by the sounds of Disköntroll - raw and uncompromising d-beat hardcore from Brazil.

Krogh asked and Bonga answered in April 2007.

Alright, let's get this thing started with the introduction of the band and its members. Tell us the tale of Disköntroll please.

Disköntroll started at June, 2006. Me and Denito (drums) we are old friends and we always wanted to have a band together, specific d-beat. At June we find two guys for the band. Now, only the bass player is with us and two new guitar players are playing at Disköntroll.

Members are:

Me (Bonga / Vocals): I'm a 21 years old guy that lives on the beach, 100km far away from the other members, that live on the big city São Paulo. I had a hardcore punk band like three years ago, called Cultura Decadente.

Josimas (Guitar): A old anarcopunk... he is almost arriving at the 40 years, hahaha. He is from Execradores, a 15 years anarcopunk band that already toured on Europe. They finish the activities this year. He plays also in Clangor nowadays.

Fravo (Guitar): Fravo is a Headbanger!!! He plays too on a thrashcore/crossover band with female vocals, called FxSxDx. Is the newest member of Disköntroll, total metalpunk. 21 years.

Lesado (Bass): A 17 years old punk! The punkid of the band and the more beatiful, hahaha.

Denito (Drums): The d-beater! He is with 30 years, but like Josimas, looks like a adolescent, hahaha.

"Disköntroll is a scream of the oppressed people, of the poverty, of the violence, of city life chaos, of the third world in general."

He already played on punk rock and crust bands, like Estado de Emergência, Nihilist Kaotics and Mortifo.

You haven't even been together a year yet, but the split CD with Dödsdom is really great despite the short time as a band. Has it been well received?

When we started we're really anxious to release something, many rehearsals for record six songs after just 3 months of band.

Many people message us on MySpace, comment with us on the shows that the split is good! I hope they're telling the true, hehehe.

I got some copies in my mailorder that sold out faster than any CD I've ever had I think, and since I hardly sell any CDs that's a very good sign.

You, just as me, are members of MySpace. To tell you the truth I think I just got caught up in the hype of the damn thing and are more and more wondering why I got one. What do you as a band think, has it helped you?

MySpace helped and help us in many things. Many contacts with bands from Brazil and all the world. Battleground Records is gonna release tapes of Disköntroll, FDA Rekotz will do a 3 way CD with us, we gonna be on many compilations around the world, this things will be reality because of MySpace. This interview is because MySpace, hahaha.

Well, that's true in a sense of course.

One more think about MySpace is that it seems it can make some bands skip the demo tape or CD-R and just put songs on that site and then release a "proper" release a little too soon. Any thoughts on this?

DISKÖNTROLL

I think there's no problem, but is cool release a demo or CD-R for the gigs and to the local scene, but distribute demos and CD-R to all world is really difficult, because of the cost of the postal service, we really have problems with that.

In these 9-10 months as a band you're already replaced at least one member, and now the guitar player Fabricio are leaving for Europe – has this affected you as a new band having to find new people to play with?

Yeah, this is not so cool for us, many line-up changes in 10 months. It's our forty line-up now and I hope the definitive.

The first guitar, Penna, has musical/political divergences with us, so Fabricio get into the band, but he decided go to Europe. After two gigs with him, we enlist Josimas on the second guitar. But one lucky for us, it was



Split CD-R w/Dödsdom



really easy to find Fravo for the band, to substitute Fabricio.

Some of you have played/are playing in other bands as well, right? Has this helped Diskontroll in any way? Is it easier to get songs together fast with your experience and is it easier to get gigs etc?

Yeah, we played and play on other bands, like I said in the first question.

This not helped so much Diskontroll in the beginning, because the ex-bands of the members of the original line-up was not so participants on the scene. Our friends helped us for get gigs.

To get the songs, Fabricio and Josimas were really into each other, because they played together for a long time at Execradores. But now, I think that we don't have so much experience on punk music, less Josimas, that play guitar for a long time.

What's your main goal with this band? Play raw and aggressive music or spread a political message? Or both?

Both are important, but on MUSIC, I think music is the more important, the feeling of the song can pass more things than the lyrics of them. But we're not apolitical, in contrast, we're really into the crust and anarcpunk scene and active in the way that is possible for us. Here in the third world we all have to work for survive, and study too, to get a better work for get more money. Here we have no time, we have no money, stay in a band in this fucked country is RESISTANCE, because all is expensive, instruments, rehearsals, record, etc. Diskontroll is a scream of the oppressed people, of the poverty, of the violence, of city life chaos, of the third world in general.

Your lyrics are in Portuguese and there are no explanations in English on the insert to the CD, could you tell us some of the subjects you sing about?

We talk about the human being and talking of the human being remember only bad things on my head. Some subjects are the desperation in existing, war (in the world and in Brazil too, because we have a civil war of the police x drug traffic here, that harms all population), world conflicts, chaos, religion and the proximity of humans final day. We don't consider solutions to the world on our lyrics and not say "do something" for the people.

Top to bottom: first line-up, last gig with Fabricio, second line-up, gig-flyer.



mortos na guerra santa
genocídio capitalista
em busca de um amanhã
inferno na terra pesadelo atômico

What would you say are your main influences when you do your songs, both lyrically and musically?

Lyrically: Our life, existentialism, war, violence & anarchism.

Musically: Discharge, Swedish and Finnish 80's Hardcore, Japanese Rawpunk, Crust in general, 80's Thrash Metal & many other noises.

I'm sure most of our readers know about the classic Brazilian bands and the more known operating today, but could you please give us a few hints on good up-and-coming bands to keep our eyes open for?

Here, seeing the difficulties we have to stay on a band, there are many good bands, I'll say some new ones:

- Diarréia Brutal - Hardcore Punk (www.myspace.com/diarreiabrutal)
- Distanasia - Hardcore Crust (www.myspace.com/distanasia)
- Utgard Trolls - D-beat (www.myspace.com/utgardtrolls)
- Herdeiros do Ódio - Hardcore Punk (www.myspace.com/herdeirosdoodio)
- Death from Above - D-Beat (www.myspace.com/dbeatdeathfromabove)

OK, I think we're coming towards the end of this interview here. Finish this off by letting us know what's happening in the future for Disköntroll? Any new releases planned?

We really want to stay with the actual line-up now. Our dream is release a 7". We have songs for it, but not label yet, we're looking for it. If we don't get it, we'll try to release DIY, no problem for us, but we'll have to save a great money for that...

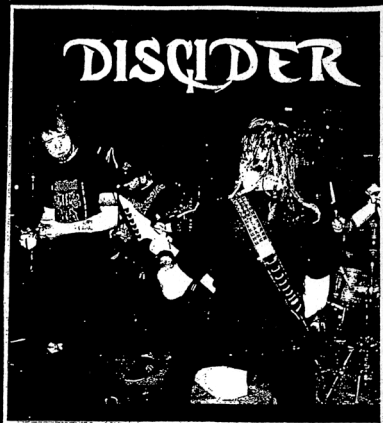
Thanks Krogh! Stay with the good work! Zines are very important to punk scene.



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"I'm actually kind of inclined to say that starting a print zine today could possibly be considered way more punk than it was in 1995, when it seemed like everyone and their mom was doing an issue or two. Nowadays it's just such an awesomely blatant "fuck you" to the technological status quo, or at least a kind of unspoken, "Hey, I'm pretty much a fucking idiot putting out a print zine, but I'm going to do this anyway." With blogs and message boards and all that shit so prevalent today, that aspect of technological communication taking precedence there's something inherently... dinosauric about doing a zine today. And there's something about that that really appeals to me."

Keith Rasson of AVOW zine
in Maximum Rockroll #287



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